1893

THE COLLECTION

OF

ARMOUR AND ARMS

OF THE

BARON DE COSSON, F.S.A.

Illustrated Catalogue, Price One Shilling.

1893

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May 2
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CATALOGUE

OF

THE FAMOUS COLLECTION OF

ARMOUR AND ARMS

FORMED BY THAT WELL-KNOWN CONNOISSEUR

THE BARON DE COSSON, F.S.A.,

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AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On TUESDAY, MAY 2, 1893,

AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.

L.51694

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CATALOGUE.

First Day's Sale.

On TUESDAY, MAY 2, 1893,

AT ONE O'CLOCK PRECISELY.

1 Two Halberds 2

2 A Parcel of Blades, Scabbards, &c.

3 A Sword, with chased silver hilt; portions of sword-guards, &c.

4 A Sword, with chased and pierced shell guard; and a main gauche dagger 2

5 A Sword, the guard of black steel pierced and chased with military trophies; and another, with Wedgwood plaques in the pommel—18*th century* 2

6 A Sword, the hilt chased and gilt, with engraved and gilt blade—18*th century*; and a large sword, with straight quillons and ring guards 2

7 An English Back-sword, of the time of Elizabeth or James I., with spherical pommel and straight quillons

8 A Battle-axe, of the 17th century

9 An Italian Martel-de-fer, with a coat-of-arms engraved on the head—17*th century*

10 Four Ancient Sword-pommels; and two sets of scabbard mounts, of the 16th century

11 A Pair of Engraved Elbow-pieces, of the 16th century

12 A Pair or Cuisses and Knee-pieces, of the 16th century; and another knee-piece

13 A Cabasset, of the 16th century

14 A Spanish Cup-hilted Rapier, the blade inscribed in solingen; and another, with engraved cup 2

15 A Halberd, of the 16th century, of a form peculiar to Scotland

16 A Boar-spear, with an armourer's mark, a trefoil enclosing three stars, the haft strapped with leather—*16th century*

17 A Swiss Halberd, of the 15th century, of the type represented by Albert Durer

18 A Bill, of the type commonly called a *Guisarme—English, 16th century*

19 A Bill, the wooden haft strengthened with iron bands, and with a hook at its head. The wide blade bears the arms of the city of Vienna thrice repeated—*Austrian, 16th century*

20 A Bill, of the *Roncone* type, the point having the form of a strongly reinforced beak. It bears the marks of a Vienna armourer—*end of 15th century*

21 A Spear, with a formidable four-sided estoc blade and a roundel, of the type known in Austria as an *Ahlspiesse*, an exceedingly rare form of weapon. It has the same armourer's mark as No. 20. —Viennese, *15th century*

The Emperor Maximilian is seen using this weapon in the 'Freydal'

22 A Venetian Glaive or Falcione, with very large engraved and gilt blade, used by the body-guard of the Doge of Venice—*17th century*

23 A Venetian Glaive or Falcione, the blade partly engraved with scroll and floral ornament and a coat-of-arms—*16th century*

24 An Italian Roncone, the blade partly engraved with floral ornament, cherubs' heads, and figures in the costume of the middle of the 16th century

25 A Bill, the wide blade terminating in a point, and the haft strengthened by steel bands. This very rare form of weapon was peculiar to Scotland

(*See Drummond's 'Ancient Scottish Weapons'*)

26 A Linstock and Arquebus-rest Combined. One side is terminated by a small figure, and the stem is twisted—*Italian, 16th or 17th century*

27 An Arquebus, match-lock and wheel-lock combined. The barrel is signed and dated mestre nadal me fescit, 1569, and on the lock, 1569, and armourer's marks—*Nadal worked at Majorca*

28 AN ARQUEBUS, wheel-lock, with smooth bore barrel, dated 1614. The stock is very richly inlaid in ivory, with St. George and the Dragon, female figures and scenes of the chase, amid floral designs

29 An Arquebus, with wheel-lock, engraved with a stag-hunt and marked H. I., and rifled barrel dated 1656. The stock is elaborately inlaid in ivory and mother-o'-pearl, with a pelican in her piety, scenes of the chase and floral designs

30 A Powder Flask, of cuir bouilli, embossed with Samson slaying the lion, and mounted in iron—*Italian, 16th century*

31 A Powder Flask, of embossed cuir bouilli, fluted in the form of a bag, and mounted in iron

From the Meyrick Collection

Skelton's 'Meyrick,' plate 124, *Fig.* 5

32 A WHEEL-LOCK PISTOL, the barrel partly chased, with makers' marks, the letters S. R., and the date 1579. The stock, with spherical butt, is inlaid with a design in engraved ivory, consisting of birds and monkeys, amid floral scrolls of marvellous minuteness and delicacy, so closely inlaid that the ground barely appears. The stock bears the initals of its maker, H. B., and the same date as the barrel. *The companion to this pistol is in the Musée d'Artillerie, Paris, No.* M. 1428, *Catalogue of* 1875

33 A Wheel-lock Pistol, the lock, barrel and mounts blued and partly gilt. The stock, with spherical butt, is of ebony inlaid with mother-o'-pearl and ivory, which in parts is stained green. It is decorated with figures in the costume of its time, amongst which is a man playing the organ. The barrel and lock bear the Nuremberg mark and maker's marks—*second half of the 16th century*

34 A Pistol, with two barrels placed one above the other, and a double wheel-lock arranged so that the barrels are discharged in succession by one trigger. The stock is inlaid with foliage and monsters' heads in engraved ivory. The butt is pear-shaped and six-sided. On the barrels are a maker's mark, the letters I. P., and the date 1604

35 A Powder Flask, of stag-horn mounted with iron, and carved with the Baptism of Our Lord—*16th century*

36 A Powder Flask, of stag-horn mounted with iron, and carved with the creation of Eve and the Temptation—*16th century*

37 A Patron, or cartridge-box, of ebony, decorated with engraved ivory and mounted with steel—*16th century*

From the Meyrick Collection

38 An Arquebus, wheel-lock, of very small bore, for fowling. The barrel and lock are partly engraved and gilt. The stock is delicately inlaid in ivory and mother-o'-pearl, with animals and monsters amid floral scrolls—*early 17th century*

39 An Arquebus, wheel-lock, the stock carved with scenes of the chase, and inlaid with a coat-of-arms with a coronet and the collar of the Golden Fleece, in engraved mother-o'-pearl, surrounded by fine inlaid scrolls of ivory—*French* (?)—*early 17th century*

40 A Spanner, or key, for winding a wheel-lock—*Italian, 17th century*; and a wheel-lock, engraved with figures in a boat, &c.

41 A GERMAN RIFLE, of the close of the 17th century, the stock entirely carved in high relief with figures, animals, grotesque masks, and floral scroll-work of very fine design: on one side of the butt is Venus and Cupid, and on the other Diana and Actæon

42 A SPANISH PLUG BAYONET, having on one side the mark in gold of Antonio Roxo and the date 1627, and on the other the crowned M of Madrid. This date 1627 is earlier than that commonly attributed to the invention of the bayonet

43 A PAIR OF VERY FINELY DECORATED FRENCH BRONZE CANNON of the 16th century, with their gun carriages. These cannon are decorated in high relief with figures in the style of Germain Pilon, and were probably executed from his design. A female figure holding a laurel branch stands on a trophy of arms, beneath is another standing on a pedestal, and lastly a figure of Mars and the inscription VICTRY in a cartouche

38

Several cannon of this same design and size are in existence. One is in the Musée d'Artillerie in Paris, one in the Musée de Cluny, one in the Collection of the late Sir Richard Wallace, and there was a damaged one in the Londesborough Collection, but none of these have the cartouche inscribed VICTRY.

It is probable that this pair was made as a present for Queen Elizabeth, and the cartouche with the English inscription added to the mould. The shape of the cannon clearly indicates 1560–90 as their date.

44 A HANGER, mounted in silver, decorated with lions, crowns, and roses—*English, reign of William and Mary or Queen Anne*

45 A GERMAN HUNTING SWORD, the gilt hilt chased in relief with a Watteau subject. The blade is engraved on both sides with a cupid and peacock, and the inscription "Amour haÿt l'orgneil." On the back of the blade a boar hunt—*18th century*

46 A FRENCH SWORD, of the time of Louis XIV., the ivory pommel in the form of a lions' head, the guard, also of ivory, carved with lions and a crowned escutcheon—*the blade is inscribed* TOMAS AIALIA EN TOLEDO

47 A SWORD, the hilt of russet-coloured steel inlaid in silver, with medallions of figures and floral scroll-work—*early 18th century*

48 A FRENCH SWORD, the hilt of silver with waved outline, and decorated with military trophies, &c. It bears the Paris date-mark of 1756–7, and that of the Sous-Fermier Général, Eloi Brichard. The blade partly engraved

49 A FRENCH SWORD, the hilt of silver decorated with bands of pearl-shaped ornament. It bears the Paris date-mark of 1781–2, and that of Henri Clavel, Régisseur Général. The blade is stamped with the Royal Arms of France and the word PARIS

50 A SWORD, the hilt of silver decorated with classical figures. It bears the Rottendam and other marks, and has its silver-mounted sheath—*middle of the* 18*th century*

51 A SPANISH SWORD, the shell of the hilt engraved with a coat-of-arms and the name ZEGARRA, who was gunmaker to the King of Spain in 1768 and died 1783. On the inside of the shell is a pad, and the knuckle bow is composed of engraved loops. The long slender blade is inscribed IOHANNES · MORSBACH · IHN · SOLINGEN, and has its original sheath. This sword shows how long the Spaniards resisted the introduction of the French court sword

52 A SWORD, the hilt pierced and chased with female heads and floral decoration. The blade is pierced and inscribed in the grooves IVAN · MARTINES · EN · TOLEDO · IN · TE · DOMINE · SPERAVI · NON—*second half of the* 17*th century*

53 A SWORD, the hilt chiselled and chased with horsemen, masks, and monsters. The blade is pierced and inscribed in the grooves DE · IVAN · MARTINEZ · EN · TOLEDO—*second half of the* 17*th century*

54 A SWORD, of the type known as a *pillow sword*, the pommel and quillons heart-shaped and inlaid in silver with rosettes in a trellis pattern. The blade inscribed IOHANNIS · KEVLLER and AVGVS · ME · FECIT · SOLINGEN · SOLI · DEO · GLORIA—*English, first half of the* 17*th century*

55 A Short Sabre or *Malchus*, for a foot soldier, flat pommel, knuckle bow and quillons curving downwards, the blade inscribed SCVRI and VALENCIA three times repeated. Italian—*first half of the 16th century*

56 A German Foot-soldier's Short Sword, the pommel and guard engraved. The broad square-ended blade, of the *Landsknecht* type, bears the mark of Meves Berns of Solingen—*second half of the 16th century*

57 A Venetian Schiavona, with its original sheath. The very fine blade is inscribed IOHANES·WYNDES·SOLI·DEO·GLORIA·ME·FECIT·SOLINGEN, and is stamped with the mark of Wundes, a king's head, repeated thirty times. Johannes Wundes worked from 1580 to 1610. It has its scabbard, with steel mounts

58 A Venetian Schiavona, with its sheath, similar to No. 57, the blade inscribed FAIT·A·SOLINGEN—*end of the 16th century*. It has its scabbard, with steel mounts

59 A Venetian Schiavona, stamped twice on the hilt and once on the pommel with the lion of St. Mark over the letters AL. The blade inscribed ANDREA·FERARA—*17th century*

60 A Highland Broadsword, with basket hilt, on which are the marks of T. GEMMILL, K. ARMOURER, and the royal arms of Scotland. The very broad, supple, double-edged, three-grooved blade is signed ANDREA FERARA in each groove, and is a very fine example of that reputed make of blade—*date about* 1745

61 A Highland Broadsword, with basket hilt of the 17th century. The double-edged blade is inscribed ANDREA·FARARA, and bears the king's head mark, the most reputed of the Ferara marks, several times repeated. On the ricasso are stamped the royal arms of England, Scotland, Ireland, and France

From the Hailstone Collection

62 A Two-handed Sword, with flaming blade of the second half of the 16th century. It has its original grip and leather on the blade. The quillons have scrolled ends, and the guard is composed of rings, leaves and scrolls. The blade bears an armourer's mark, probably that of Stantler

63 A Sword, for practising the use of the two-hander. The blade is of steel, softened and rounded at the point, and without cutting edges. It has the mark of Andreis Munesten of Solingen (Burgomaster of that town in 1597), a negro's head

Tudor Exhibition, No. 662

64 A Sword, for practising the use of the two-hander, similar to No. 63. The blade bears several armourers' marks, and the letters L.K., perhaps Konrad Lobenschrod, bladesmith of Nuremberg, who died in 1592

Tudor Exhibition, No. 663

65 An Italian Two-handed Sword, of the 15th century, with blued hilt. The blade is grooved to the point, and bears an armourer's mark M.A.B. on both sides

From the Baily Collection

66 A Venetian Two-handed Sword, of the beginning of the 16th century, with engraved marks on the blade

There are many swords of this type in the Arsenal at Venice

67 A War Sword, the hilt of blackened steel, with pear-shaped pommel, straight quillons, pas d'ane, and two ring guards. The long six-sided blade is inscribed saraval written backwards on both sides—*first half of the* 16*th century*

68 A Small Left-hand Dagger, the quillons straight with a ring-form guard, and armourer's mark on the blade—16*th century;* and another, of similar form and date 2

Tudor Exhibition, No. 688

69 A War Sword, with large spherical pommel, long quillons boldly twisted in opposite directions, and guards of ring form. The hilt is of blued steel, the grip of fish skin, and the blade long and of rapier form. A number of swords of this type are still preserved in the castle of Ambras in the Tyrol—*middle of the* 16*th century*

Tudor Exhibition, No. 664

70 A DAGGER, of the beginning of the 16th century, the pommel and guards chiselled, and the grip of fluted wood
Tudor Exhibition, No. 682

71 AN ITALIAN RAPIER, the pommel and guards entirely covered with chased and pierced work representing battle scenes, human figures, animals, and busts. The blade has three short grooves —*second half of the* 16*th century*

72 AN ITALIAN RAPIER, the pommel and hilt chased with battle scenes, lions, owl's heads, &c., and the long blade inscribed ANTONIO·IN·TOLEDO—*second half of the* 16*th century*
Tudor Exhibition, No. 670

73 AN ITALIAN DAGGER, the blade grooved and pierced, and bearing on its ricasso the name and monogram of ISEPO·GINAM, a reputed maker of rapier blades—*close of* 16*th century*

74 A SWORD, of the beginning of the 17th century, the pommel, the curved and reversed quillons, and the ring guard engraved with floral decoration and gilt, the ring filled in with a gilt brass plaque repoussé with a man on horseback in the costume of the reign of James I., and a landscape background. The blade is inscribed IHS·NAZARENVS·REX·IVDEOR·S·FORTIS·IHS·XPS·THEOS·AGIOS·ATHANATOS·AGATHOS·S·CHIROS·KIRI·ELEISON · VT · SINE · TIMORE · DE · MANV · INIMICOR·NR · OR · LIBERATI · SERVIAMVS·ILLI

75 A DAGGER, the hilt with spherical pommel and quillons ending in knobs decorated with chased and gilt rosettes. The blade has two pierced grooves, and bears on its ricasso the letter G, the mark of Giraldo Ruiz of Toledo—*late* 16*th century*

76 A PORTUGUESE BROADSWORD, with a hilt, having two shells engraved with floral ornaments. The broad blade, of superb temper, is inscribed on both sides VIVA · MARIA ·RAINHA·DE·PORTUGAL—17*th century*

77 A FRENCH DUELLING RAPIER, of the beginning of the 17th century, the hilt being the prototype of all the dress swords of the 17th and 18th centuries. The flat circular guard is pierced, and with the quillons, counter-guard, and pommel chiselled with floral decoration. The slender four-sided blade is of exaggerated length and widens at the point (*lame a spatule* in French, *foglio di olivo* in Italian). This widened point was for delivering the *stramazzone* or slashing cut across the face.

78 AN ENGLISH RAPIER, somewhat similar in type to No. 77, the hilt covered with minute floral decoration in hammered, pierced, and chiselled work. The blade inscribed SAGHGVM in the grooves—*beginning of the 17th century*

79 AN ITALIAN SWORD, of Milanese or Brescian workmanship of the first half of the 17th century. The pommel and guard are of steel, sculptured in the round with combats between unicorns and sea monsters of very spirited design, probably the work of Picino Frusca. The blade is grooved, perforated, and engraved. A similar sword with the hilt formed of sea-horses is in the Royal Armoury at Turin

80 A RAPIER, Italian or Spanish, of the first half of the 16th century, the pommel and guards of pilaster form and richly damascened in gold and silver *azziminia.* The blade is probably of Velencian make

This fine sword is from the Collection of the painter Mariano Fortuny

Tudor Exhibition, No. 667

81 AN ITALIAN RAPIER, the hilt inlaid in silver, on a ground of floral designs delicately damascened in gold *azziminia.* The blade bears the mark and name of FEDRICO PICININO—*Milanese work of the second half of the 16th century*

82 AN ITALIAN RAPIER, the pommel and guards decorated with battle subjects, figures and floral scrolls in delicate gold damascening or *azziminia,* and with silver inlay and parcel gilding. The blade is signed by PIETRO DA FORMIGANO, who is said to have worked at Padua—*middle of the 16th century*

83 An Italian Rapier, the pommel and guards of blued steel, and the grip covered with fish skin, the blade inscribed CLEMENS WOPPER SOLINGEN ME FECIT—*second half of the* 16*th century*

Tudor Exhibition, No. 671

84 An Italian Rapier, the hilt entirely gilt and ornamented with notched decoration. It has two fluted shells and long quillons, curved and reversed. The blade bears the mark and name of SANDRINO SCACCHI on the ricasso, and SCACCHVS MEFECIT SOLGN in the grooves—*end of the* 16*th century*

From the Fortuny Collection, Rome

Tudor Exhibition, No. 674

85 A German Rapier, of the end of the 16th century, with gilt hilt and perforated shells. The blade is engraved and inscribed SOLI DEO GLORIA ; FIDES SED CVI VIDE, and a king's head in a gilt medallion, with the maker's name ADAMM AOLLICH ME FECIT SOLINGEN

From the Etlinger Collection, Wurzburg

Tudor Exhibition, No. 677

86 An Executioner's Sword, the hilt plated with silver, and the grip covered with fish skin. The pommel and ends of the straight quillons are composed of twisted gadroons holding balls. The broad flat blade is in part gilt, and engraved with floral strap-work, and bears a German inscription meaning "When I thi; sword outdraw, I wish the poor sinner life eternal," &c. On one side is engraved Justice blindfolded on a wheel, and on the other the executioner beheading a criminal—*second half of the* 17*th century*

87 A Spanish Circular Shield, of wood, mounted with steel boss, sword breaker, and rim. This is the Brocchiero of the Italian fencing books, and was made for use with the rapier. The hook was to hang a lantern on at night. It is inscribed GVERERO, the name of the Sevillian family to whom it belonged—*end of the* 16*th century*

88 A Skull Cap, or *Scuffia*, originally covered with stuff, found near Rome, with a skeleton and portion of a brigandine—*Italian, date about* 1475

Archæological Journal, vol. 37, "*Helmets and Mail*," *fig.* 28

89 Two Gussets, of riveted chain mail of the first half of the 16th century, an armourer's mark in relief stamped on the base of each rivet. *From the Tower of London*; and a chain mail skirt of small riveted links 3

90 A Hauberk, of mail of the second half of the 14th century. The great weight of this piece (21 lbs.) shows it was made to be worn before armour of plate attained its full development, and the vandyked edge fixes its date still more closely. This feature appears at Milan in 1354, on the statue of Bernabo Visconti, and in England in 1382, on the brass of Sir Thomas Burton, disappears about the end of the century. The rings are all riveted, those at the edges of the collar and sleeves being of brass, with iron rivets.

91 A Camail, of mail, for a bassinet, of the 14th century. The links are in alternate rows of riveted and solid rings—*a rare piece*

92 A Cod-piece, from a suit of armour of the *early part of the* 16*th century*

93 A Cod-piece, from a black and white suit of Landsknecht armour of the first half of the 16th century

94 A Bevor, of a suit of German jousting armour of the close of the 15th century

95 A Gothic Bevor, of rare form, to cover the whole face, and with a slit for the eyes. There are traces of an inscription on the gorget-plate, and it has its standard of mail to cover the back of the neck. Spanish—*middle of the* 15*th century*

96 A Spanish Bevor, of the 15th century, with armourer's mark on the gorget-plate

97 A Gothic Miton Gauntlet, with pointed cuff, and rivets with rosette-shaped heads—*date about* 1470

98 A Pair of Gothic Miton Gauntlets, with long cuffs, armourer's mark a cross and a star—*date about* 1480

99 A Gothic Miton Gauntlet, with salient knuckles, of rare and early form—*date about* 1440

100 An Italian Gauntlet, of the close of the 15th century, partly ribbed

101 A Thigh-piece and Knee-piece, of the first half of the 15th century: Italian. The small ridge of steel at the upper part of the thigh-piece for the purpose of stopping a thrust is a rare feature in existing armour, and fixes its very early date

Engraved by the Costume Society, Part I.

102 A Gothic Elbow-piece, of the middle of the 15th century, with rosette-shaped rivets; and another, of the second half of the century 2

103 A German Gothic Breastplate, decorated with curved flutings —*date about* 1475

104 A German Gothic Backplate, with a V-shaped ridge at the top—*date about* 1475

105 A Gothic Chanfron, ribbed, with large roundel and its plume-holder. It has its cheek pieces attached—*close of the 15th century*

106 An Arm-piece, complete, of a suit of jousting armour of the middle of the 15th century. It has screw holes for fixing reinforcing pieces on the elbow-guard and vambrace

107 A Milanese Arm-piece, of blued steel, with engraved and gilt bands of the beginning of the 16th century

108 A Milanese Falling Bevor, of blued steel, with engraved and gilt bands of the beginning of the 16th century

From the Baily Collection

Arch. Journal, vol. 37, "*Helmets and Mail*," *fig.* 27

109 AN EMBOSSED MILANESE CASQUE, of classic form, and great artistic beauty, dating from the first half of the 16th century

The crest is formed by a recumbent terminal figure of Mars. On either side are Victory and Fame, both of Triton form, grasping his beard. On the front of the helmet is a cartouche. There are two other casques existing of similar design, but presenting variants in the details. One is the superb helmet made for the Emperor Charles V. in 1535, and signed and dated by Francis de Negroli and his brothers, of Milan.

In that helmet, the warrior forming the crest wears a turban, and the Victory and Fame are draped, nor do they end in fishes' tails. It is in the Royal Armoury at Madrid, No. 2323.

The other is in the Musée d'Artillerie at Paris (H. 253, Catalogue of 1890). Although presenting several variants, and having an escutcheon with a Greek inscription in the place of the cartouche, it approaches more closely to the one under consideration.

It is probable that all three helmets were made in the workshops of the Negroli family, who were the most renowned armourers of the first half of the 16th century.

From the Baily Collection
Tudor Exhibition, No. 696
Archæological Journal, vol. 37, "*Helmets and Mail*," *fig.* 87
Vide Illustration

110 An Embossed Florentine Casque, of classic form, of russet and bright steel, having three combs, the Florentine fleur-de-lis and floral scrolls on either side, and a mask in front

Several casques of this same design exist in the Royal Armouries at Turin, and Capo di Monte; and one in the Meyrick Collection (*Skelton, plate* 32) was attributed, and probably rightly, to the body-guard of Cosmo de Medici, Duke of Florence (A. D. 1537–74).

111 An Italian Casque, of classic form, engraved with floral designs, some gilt on a russet ground, and some on a gilt ground. It bears an inscription near the crest IO·IA·PEDICINVS·MILITVM·DVCTOR·SVB·KAROLO·V—*Giovan Giacomo Pedicino, Captain of troops under Charles V.—date about* 1535

Archæological Journal vol. 37, "*Helmets and Mail*," *fig.* 85
Tudor Exhibition, No. 698

112 A Casque, of blackened steel, with a very high comb. It is of unusual form, and dates from about 1550

Tudor Exhibition, No. 701

To face p. 16.

By kind permission of the Proprietors of the "Magazine of Art."

No. 109.

113 A Rare Tilting Helmet, consisting of a sallad with movable visor, fixed by a screw and nut to a high bevor, which in its turn was screwed to the cuirass. On the right side of the bevor is a small hinged door, secured by a spring bolt, which could be opened to obtain air, or for speaking without removing the head-piece. This form of helmet was known as a Saxon jousting helm, and several samples exist on suits at Dresden—*date* 1550–60

From the Brocas Collection in 1834 (*lot* 458), *and later from the Baily Collection*

Archæologial Journal, vol. 37, "*Helmets and Mail*," *fig.* 30

Tudor Exhibition, No. 703

114 A Set of Pieces, for tilting, consisting of a close tilting helmet with its trap door, over which is the great tilting bevor, also with its door, on which is screwed the grand-guard or volant-piece for the left side of the breast and the left shoulder, and a large elbow-guard covering the greater portion of the arm. This set was known in France as the "haut appareil," and dates from about 1560. It is mounted on a breastplate, which however does not belong to it

From the Bernal Collection, and later from the Baily Collection

See Catalogue of Antiquities, &c. Exhibited at Ironmonger's Hall, 1869

Tudor Exhibition, No. 584

115 A Rare Tilting Gauntlet, for the bridle hand and arm, or *bras de fer*, of great weight and strength; and a right-hand tilting gauntlet, the end of the thumb curiously protected by the steel to save it from the shock of the lance 2

116 A Volant-piece, for reinforcing the upper portion of the visor of a tilting helmet—*date about* 1560

Tudor Exhibition, No. 585

117 A Large Bevor, for tilting, with a raised trellis pattern—*German, date about* 1550

Tudor Exhibition, No 579

118 A MANTEAU D'ARMES, or volant shoulder-piece of a tilting-suit, with engraved decoration round the edges—*date about* 1560

From the Baily Collection

Tudor Exhibition, No. 581

119 A VOLANT-PIECE, for the left shoulder, with a high neck-guard, for reinforcing a suit for tilting—*Spanish (a Bufa)—date about* 1570

Tudor Exhibition, No. 856

120 A LARGE TILTING ELBOW-GUARD, for reinforcing the left arm—*beginning of the* 16*th century*

121 A PART OF A SUIT OF MILANESE ARMOUR: consisting of the gorget, globose breast-plate with its skirt, back-plate with its garde-reins, and the two arms complete from the shoulder to the wrist

These pieces are examples of the finest work of the Milanese armourers of the first years of the 16th century, the design and decoration being remarkable for richness and purity of taste. It consists of portions entirely covered with engraving and gilding, the remainder being fluted with alternate bands of bright steel, and bands engraved and fully gilt, separated by ridges in low relief. On the upper part of the breast is a broad band fully gilt, on which are engraved in the Lombard style of the 15th century, the Virgin and Child, with an architectural background, and on either side St. Paul and St. George, each in glory. Below, in two lines, is the following inscription in large capital letters, CHRISTVS·RES·(sic) VENIT·IN·PACE·ET·HOMO·FACTVS·ES (t) The back-plate has IESVS·AVTEM·TRANSIENS·PER·MEDIVM·ILLORVM·IBAT, with a large triangular space below, covered with engraving and gilding, and flutings on either side of it. On the front of the gorget, on a similar triangular space, engraved and gilt, is a representation of the Holy Trinity on a nimbus. The decoration of the back of the gorget and the arms is similar to that of the other pieces. It is probable that this suit is the work of one of the Missaglias or Negrolis, who at the beginning of the 16th century were at the head of the most celebrated factory of armour in the world. A suit of armour of very similar workmanship and engraving, No. G. 8, in the Musée d'Artillerie, bears the Missaglia mark on several of its pieces.

From the early part of the century, until 1868, this suit was in the collection of Ambrogio Uboldo, Nobile di Villareggio, at Milan, and there is good reason for believing that it originally was made for Charles de Bourbon, Constable of France and victor at Marignan. In the Imperial Collection at Vienna, there exist a helmet and shield, which are identical in every respect in design and decoration with this suit, and which have every appearance of having belonged

To face p. 18.

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No. 121.

to it. They are those which, since the days when the Archduke Ferdinand of the Tyrol formed the Ambras Collection, about the year 1570, have been attributed to the Constable de Bourbon. The breastplate of this suit has been taken to Vienna to be compared with them. Charles de Bourbon was named Governor of the Duchy of Milan after the victory of Marignan in 1515, and spent much of his time there. It is quite possible that when Ferdinand was collecting armour and arms of distinguished princes and captains from every court in Europe, he obtained the helmet and shield from Milan, and that the suit was thus left there without a helmet, a circumstance which otherwise appears strange with so remarkable a suit of armour.

Tudor Exhibition, No. 689

Vide Illustration

End of First Day's Sale.

Second Day's Sale.

On WEDNESDAY, MAY 3, 1893,

AT ONE O'CLOCK PRECISELY.

122 A LARGE IRON POWDER-FLASK; a small embossed ditto; and a small carved wooden one 3

123 A SPANISH SHELL-HILTED RAPIER, the blade inscribed IN SOLINGEN; and another similar one

124 A SPANISH SHELL-HILTED RAPIER, the blade inscribed TOMAS DAIALE EN TOLEDO; and another similar one 2

125 A RAPIER, of the 17th century, with twisted guards, and wolf mark on blade; and another, of the same epoch, with ring guards 2

126 AN ITALIAN RAPIER, with engraved cup hilt; and a similar weapon, with chased cup and blade, inscribed IOHANIS TASCH IHN SOLINGEN 2

127 A SPANISH RAPIER, the cup hilt decorated with chased and pierced scrolls, and blade inscribed PETER BEUGEL ME FECIT SOLINGEN

128 A SPANISH RAPIER, with chased shell hilt, and blade inscribed ANTONIO RVIZ EN TOLEDO

129 A RAPIER, with cup and basket hilt, and a flamboyant blade inscribed PETER OELLER IN SOLINGEN

130 A SPANISH CUP-HILTED RAPIER, the blade inscribed DE JVAN MARTIN EN TOLEDO

130A AN ITALIAN CUP-HILTED RAPIER, the cup pierced and chased, and having a very long blade

From the Magniac Collection

131 A Spanish Main Gauche Dagger

132 A Spanish Main Gauche Dagger

133 A Spanish Main Gauche Dagger, with chased counter-guard

134 A Schiavona, the blade inscribed GIO·KNEGT·IN·SOLINGEN, with its scabbard with bronze mounts

135 A Battle-axe, large bladed, the German *Streitaxt*, with an armourer's mark, a halberd, and dating from the beginning of 16th century

136 A Battle-axe, of elegant form, decorated with perforated work. Italian—*end of the 15th century*

137 An Italian War-hammer or Martel, the haft covered with red velvet, mounted with gilt steel bands dotted with scrolls, and studded with nails with masks—*first half of the 16th century*

138 A Long-hafted War-hammer or Martel, the head consisting of a short beak opposite the hammer, lateral spikes, and a lance-head, the whole being fastened to the long haft by iron bands. English (found in the thatch of an old cottage)—*middle of the 15th century*

139 A Pole-axe, the blade light, but very formidable in form, and the haft also light, being of pine. This scarce form of weapon, known as a *Bardiche*, was in use in Northern Europe, from Scandinavia to Russia—*15th century*

140 A German Pole-axe, somewhat of *Bardiche* form, of the 15th century. The haft is ornamented with carving near the attachment of the blade, and also near its base

141 A Long-hafted Axe and Martel, for fighting on foot in *champ-clos*, armed at the end with a long-pointed spike: on one side is the axe-blade and on the other a mallet with pointed projections, there are also lateral spikes. It is decorated with perforations of Gothic design and inlaid brass bands.

This rare weapon dates from the middle of the 15th century

142 A Long-hafted Axe and Bec de Faucon, of the first years of the 16th century, and Italian make. It has a lance-shaped point at the head, a gracefully shaped axe-head on one side and a heavy beak on the other. The whole is covered with engraving and gilding. On either side of the axe-head is a shield of arms, a medallion with a classical head is on the beak and a cupid on the lance-head. This is also a weapon for fighting on foot in *champ-clos*

143 An Austrian *Ahlspiesse*, with four-sided estoc blade, and roundel

For a description of this weapon see No. 21

144 An Italian Roncone, the blade engraved on either side with caricatures of three young Florentines in the costume of the 15th century, and bound with brass near the haft

145 A Florentine Roncone, of the 15th century, the blade engraved with the Florentine fleur-de-lys, an animal and other ornament. It is bound with brass at the haft, and bears armourer's mark R. and T.—*15th century*

From the Meyrick Collection, engraved in Skelton's Meyrick, plate 84, *No.* 11

146 A French Halberd, of the middle of the 16th century, the blade of very elegant form, being of open work, and a fleur-de-lys forming part of the design. It is also entirely gilt and engraved with floral and diaper ornament. The haft is decorated with a spiral of brass-headed nails, and has a tassel of silk and gold threads near the blade

147 A Halberd, of the 15th century, perforated and chased with grotesque heads and scrolls

148 A German Hunting Glaive, of the 16th century, very finely engraved with a boar hunt and scroll and floral ornament. It bears the arms of Wurtemburg, and an armourer's mark, the octagonal haft is artificially knotted in a curious manner

149 A Mace, of the 15th century, of steel partly covered with brass, after the fashion of German suits of armour of that epoch. It has a roundel on which is the armourer's mark, a tilting helm, thrice repeated

150 A Hungarian Mace, of the first years of the 16th century, of blackened steel, the handle slightly decorated with a diaper pattern. The Hungarian warriors in Plate 39 of the *Triumph of Maximiliam* carry maces exactly like this one

151 A Mace, of the 16th century, the haft very finely decorated with diaper and fan ornament

From the Bernal and Breadalbane Collections

152 A Mace, of the 16th century, the points of the plates in the form of fleurs-de-lys, and the haft finely decorated with zig-zag and twisted ornament

From the Bernal and Breadalbane Collections

153 A Sword, the hilt chased with military trophies and floral scrolls on a gold ground, the three-sided colichemarde blade is engraved and inscribed "Vive Louis le bien aimé." The mounts of the sheath are decorated like the hilt—*French, Louis XV.*

154 A Sword, the hilt chased with flowers, and in part damascened with gold, in part gilt—*French, Louis XVI.*

155 A Sword, the hilt of silver decorated in relief with mythological subjects and partly gilt, with broad colichemarde blade—*German, about* 1750

156 A Sword, the hilt of silver, chased and perforated with medailions of flowers and faceted lines, the grip curved after the fashion of a foil grip, the slender blade partly engraved and gilt—*French, Louis XVI.*

157 A Sword, English, the hilt of silver, pierced and decorated with delicately wrought faceted ornament. It bears the London hall mark for 1776–7, and a maker's mark W. K. It has its sheath

158 A Sword, English, the hilt of silver, finely chased and perforated with floral scrolls. It bears the London hall mark for 1762–3 and has its sheath with silver mounts, also decorated with scrolls

159 A Sword, the hilt of gilt and blued bronze is of Chinese workmanship, made for France, and is delicately chased in open-work with flowers, &c. The blade is partly engraved, blued and gilt. Epoch of Louis XIV.

160 A Sword-belt, of the 16th century, the mounts of steel very delicately engraved with a pelican and floral decoration

161 A Sword-hanger, of the 16th century, of black leather, with stamped borders and blued steel fittings

162 A Spanish Sword-belt, of the 17th century, with an engraved sword-hook and cut-steel clasp

163 A Spanish Sword-hook, of the 17th century, partly engraved; and another, of the same epoch but of different form 2

164 A Sword Pommel, of iron chiselled and chased in the form of a young man's head—*Italian 16th century*; a Venetian sword pommel of the same date, in the form of a Moor's head; and another, in the form of a conventional dog's head—*also of the 16th century*

165 A Sword Pommel, very finely chiselled and chased with numerous figures in the round, representing scenes from the Passion of Our Lord

Probably Portuguese of the first years of the 17th century

166 The Grip, and the Greater Portion of the Sheath of a Dagger, of stag-horn, very finely carved in relief. On the grip is the Last Judgment. On the sheath the Dance of Death winding round it in a spiral, with Death leading away all the orders of men and women, from the Pope and Emperor to the beggar and the cripple, together with this inscription—WEN DV KOMST VND WEN DV GEHST, WO DV BIST VND WO DV STEHST, DENKE DAS DV STERBEN MVST. SO WIRD EINES NACH DEM ANDERN HIN ZV SIENEM GRABE WANDERN, BIS WIR ENDLICH ALLE SIND

German or Swiss work of the beginning of the 17*th century*

167 A Pair of Wheel-lock Pistols, the barrels, the lock-plates, the trigger-guards, and the butts, very delicately damascened with floral designs in silver, and partly gilt. The stocks are carved with a cock, a grotesque human figure, and floral scroll work—*French, date about* 1625

From the Meyrick Collection

168 A Pair of Wheel-lock Pistols, the barrels blued and partly engraved and gilt. There is a fleur-de-lys on each barrel. The stocks are of ebony, mounted with gilt brass, delicately engraved and in part of pierced work—*French, date about* 1625

From the Meyrick Collection

169 A Large French Powder-flask, of wood, covered with red velvet and mounted with embossed and engraved brass. The decoration consists of a central mask, with frogs in the corners, in relief on the front, whilst they are engraved on the back—*end of the* 16*th century*

From the Meyrick Collection

170 A Circular Italian Touch-box or Primer, of the 17th century, of wood inlaid with ivory; and a Spanish one, of the 16th century, formed of a gourd, engraved with a symmetrically arranged floral design

171 A Powder-flask, for a pistol, of horn, mounted with gilt brass, partly in open work of graceful design. Two soldiers in the costume of the close of the 16th century are engraved on it. Probably English

From the Meyrick Collection

172 A REMARKABLY FINE SPANNER OR ARQUEBUS-KEY, of black steel, entirely chased in high relief, and partly in open work. The transverse piece ends in dragons' heads boldly wrought, and the rest of the decoration is floral, except on the swivel, which is cut in a series of pyramids. This and the two following numbers are examples of the finest Brescian or Milanese chasing in steel of the beginning of the 17th century

Vide Illustration

173 A SPANNER, OR ARQUEBUS-KEY, similar in design and decoration to the last, and evidently executed by the same artist, but of bright steel, and with foliated decoration on the swivel and on the pierced portion near the turnscrew. This and the next number preserve their original polish

Vide Illustration

174 A SPANNER, OR ARQUEBUS-KEY, of equal workmanship and preservation with the two last, but of different design. There is a mark on either side, and the remainder of the decoration is foliated in very high relief, and partly cut in open work. The upper part of the shank is deeply fluted, and the swivel is of open work

Vide Illustration

175 A Finely-preserved French War Sword, of the middle of the 14th century, with flat rounded pommel, and cross-guard curving slightly towards the stiff four-sided blade

176 A Dagger, of the 14th century, with grip of hard wood, widening at its base to cover the short quillons, which curve sharply downwards parallel with the blade, and are engraved. The blade is slender and one-edged

177 An Italian War Sword, of the middle of the 15th century, with a fig-shaped pommel, on which is stamped an armourer's mark. The gross-guard is slightly arched towards the blade, which is slender and tapers to a sharp point

To face p. 26.

No. 173. No. 172. No. 174.

178 A Rare Venetian Dagger, of the 15th century, of the kind known as a *Cinquedea Veneziana*, and often wrongly termed an Anelace. The pommel is arched, the grip of ivory with perforations inliad with brass, and the guard strongly curved towards the short, broad, sharp-pointed blade

179 An Italian Sword, of the close of the 15th century, with a circular pommel, with rosettes on either side, the guard strongly arched towards the blade, and also ending in rosettes. The blade is stiff and tapers to a sharp point

180 An Italian Dagger, of the close of the 15th century, with broad taper blade of the Cinquedea type. The hilt is coated with silver, the pommel circular and flattened with a rosette on either side, and the guard strongly curved towards the blade

181 A German Gothic Sword, with eight-sided elongated pommel in which are inlaid four silver engraved plaques, two having floral designs, and the others the words IESVS and MARIA. The quillons curve right and left, the grip is long and covered with leather, and the blade stiff and taper.

182 An Italian Sword, of the close of the 15th century, with spherical pommel with rosettes, short quillons, knuckle bow and *pas d'ane*. There is an armourer's mark inlaid in gold on the blade. This form of sword, which is represented at the end of the 15th century in paintings by Signorelli and Carpacio is the prototype of all the rapiers of the 16th century

183 A Italian Sword, of the beginning of the 16th century. The graceful bronze pommel is decorated on one side in relief, with an allegory of Fame, by Andrea Briosco (Il Riccio), and on the other side with a battle scene, and the inscription GONSALVI AGIDARI VICTORIA DE GALLIS AD CANNAS, the event commemorated being the defeat of the French in Italy in 1503, by Don Gonzalo Fernandez de Cordoba. The elegant cross-guard has scroll-shaped ends and is inlaid in silver with an intertwining band design. The blade light and taper.

184 A Very Rare Highland Claidheamh-mor, or "great sword" of the end of the 15th century or the beginning of the 16th century. The pommel is oval, the grip of wood, and the quillons forming the cross-guard slope toward the blade with a rosette of four openwork circles at either end. There are armourer's marks on the blade, as well as the sacred monogram I.H.S. on both side. The few remaining swords of this type still in Scotland are usually attributed to Robert Bruce or other heroes of his epoch.

This example came from the Collection of Lord Breadalbane

Tudor Exhibition, No. 656

185 A Rare Swiss or German Sword, of the end of the 15th century. The pommel is formed of an arched piece of iron after the fashion of dagger-hilts of the period, the grip is of dark fluted wood, the quillons curve right and left and are tipped with brass. The flat shallow-grooved blade has an armourer's mark. In the well-known engraving by Albert Durer, "The Lord and Lady," the lord wears an exactly similar sword hung to the front of his belt.

186 A Swiss or German Landsknecht Sword, of the beginning of the 16th century, the hilt decorated with fluted work and parcel gilding. It has a flattened pommel, quillons twisted in the form of the letter S, and a knuckle bow. The blade is short, two-edged, with a ricasso, and has armourer's marks. Swords of this type, especially when in the fine preservation of this one, are exceedingly rare

187 A Very Long Swiss or German Dagger, almost a short sword, of the beginning of the 16th century, the grip of turned horn, the pommel in the form of a flattened knob, and the quillons which are arched towards the blade ending in similar knobs. The blade is long, stiff, and taper, and has a ricasso

Tudor Exhibition, No. 683

188 A Sabre or Falchion, of the first half of the 16th century. The pommel and ends of the curved quillons are in the form of conventional lions' or dogs' heads. There are guards for the back of the hand, and the blade has an armourer's mark, a hand holding a falchion

Tudor Exhibition, No. 661

189 A German War Sword, of the second half of the 16th century. The pommel and ends of the curved quillons are in form of gadroons clasping balls, and the complicated ring-shaped guards are knotted. The blade is inscribed MEVES PERNS, for Meves Berns of Solingen, and it bears his mark

Tudor Exhibition, No. 768

190 An Italian Sword, of the first half of the 16th century, the hilt entirely gilt. The pommel is horned, and the guard has straight quillons and a ring guard, on which is a small medallion with the bust of Cleopatra in relief. The ricasso of the blade has armourer's marks

191 A Venetian Sword, of the 16th century, the hilt of blued steel and of rapier form. The blade is very broad at the hilt, tapering to a sharp point, four-sided and very stiff, with an armourer's mark on the ricasso

Tudor Exhibition, No. 666

192 A French Rapier, of the middle of the 16th century, the hilt delicately damascened with gold and silver azziminia. The pommel is of pilaster form, and this design is repeated on quillons and guards. The blade is inscribed IVANNI, and has armourer's marks

193 An Italian Rapier, of the middle of the 16th century, the hilt entirely gilt. In the groove of the blade on both sides is the sacred monogram I.H.S., and on the ricasso the mark of Sebastian Hernandez of Toledo

Tudor Exhibition, No. 672

194 A RAPIER, of the close of the 16th century, the hilt of blued steel with curved quillons and openwork shells in the lower rings of the guard, the pommel being eight-sided and fluted

The superb blade, the finest in the collection, has three shallow grooves for the first third of its length, then two, and lastly one groove extending to the point. The ricasso and first third of the blade are covered with engraved and gilt patterns, and inscriptions of extreme delicacy of execution. The inscriptions read NEC·TEMERE·NEC·TIMIDE; INTER·ARMA·SILENT·LEGES; VERITATEM·DILIGE·ET·PVGNA·PRO·PATRIA. Beyond these inscriptions are the letters V·V·G·B·F·S·S·R·Y. The mark of Clemens Horn of Solingen, a unicorn's head is stamped on both sides of the ricasso and also the letters S.Q. A superb sword made for Philip II., now at Madrid, has a blade of precisely similar character and decoration, also made by Clemens Horn.

195 AN ITALIAN RAPIER, of the middle of the 16th century, of elegant form, with oval pommel, curved and reversed quillons and ring guards, inlaid in silver with scrolls and dots. The long four-sided blade bears the mark and name of CAINO, a celebrated Milanese bladesmith

Tudor Exhibition, No. 668

196 A SUPERB SPANISH CUP-HILTED RAPIER, with its main gauche dagger

The hilts of both these weapons are most elaborately pierced and chased with birds and dragons amid floral scrollwork, and the quillons have open-wor ends. The edges of the cup and of the dagger-guard are rolled over and of pierced and chased work. The blade of the rapier is inscribed MARIA CONCEBIDA SIN PECADO ORIGINAL, and has an armourer's mark, a sun. The dagger-blade bears the mark of Pedro de Belmonte, of Toledo. It is exceedingly rare to meet with a true *pair* of these weapons, and this is probably the finest pair in existence. Although of the Spanish fashion, the hilts of these weapons were probably chased in Italy. They were purchased from a noble family at La Cava, near Naples, and had probably belonged to a Spanish Viceroy of Naples in the early part of the 17th century.

197 A MILANESE CUP-HILTED RAPIER, of the 17th century, the cup delicately pierced and chased with a repeating floral design of great beauty. Round the base of the cup is inscribed ALLA CORONA IN MILANO. This was the sign of Il Rivolta, a renowned maker of these hilts. The quillons are long and straight, and the pommel decorated with figures within strap-work medallions. The blade is inscribed ARNOLDT BRACH ME FECIT SOLINGEN

198 AN ITALIAN MAIN GAUCHE DAGGER, of the 17th century, the guard perforated and chased with a bird and floral scroll-work of graceful design, the quillons long and straight, and the pommel of floral open work

199 AN ITALIAN MAIN GAUCHE DAGGER, of similar date and design to the last. Indeed the guard would appear to be the work of the same artist. The blade is slender and has sword breakers on either side

From the Armoury at Capo di Monti, near Naples

200 A SANISH CUP-HILTED RAPIER, of the 17th eentury, the cup partly engraved, and the pommel and ends of the quillons faceted. The long slender blade is inscribed EN.TOLEDO

201 A SPANISH CUP-HILTED RAPIER, of the 17th century, the hilt of steel but mounted with gold and silver. The blade is inscribed HORTVNO DE AGVIRRE EN TOLEDO. This weapon came from South America, which accounts for the peculiar style of its mounting

203 A SPANISH MAIN GAUCHE DAGGER, of the 17th century, the guard partly engraved. The blade is chased with a double-headed eagle

204 A SPANISH MAIN GAUCHE DAGGER, of similar form and date to the last, but with a chased and perforated inner shell. The blade is inscribed, by means of dots, with the word IGNACIO beneath a crowned heart with the letters A.M. (Ave Maria). It also has an armourer's mark

205 A VERY REMARKABLE ENGLISH SWORD, of the first years of the 17th century, basket-hilted, with a large spheroidal pommel

The hilt, which is thick and massive, is decorated with the greatest richness, being entirely encrusted with chased silver in very high relief. The design consists of winged terminal figures, grotesque birds, masks, lions' heads and foliated ornament. The ground work is granulated, and has been entirely gilt.

The last bar of the hilt has been broken off to give free play to the hand. The blade is two-edged, with a deep groove extending almost to the point, and pierced with minute tracery. There are also two short lateral grooves, in which are the letters M M M M S S S S.

Although the hilt of this sword is distinctly English in fashion, the inlaying and chasing are quite Italian in character, and are probably the work of a Milanese artist settled in England. There is reason for believing that this sword belonged to Sir William Twysden, of Roydon Hall in Kent, Knighted by James I. in 1603, and Baronet in 1611.

Vide Illustration

206 A VERY RARE GERMAN PAINTED TARGE, of the 15th century, of wood covered with canvas and emblazoned with the arms of Wimpfen :—*Or*, an eagle *sable* with a key *proper* in its beak. It is in fine preservation, and of uncommon form —2 *ft.* 10½ *in. high, and* 17¼ *in. wide*

Vide Illustration

207 A RARE LANCE REST, from a suit of Spanish jousting armour of the 15th century. It has floral designs engraved on it and is inlaid with wood covered with brocade

208 A LANCE REST, with serrated edge of the first half of the 16th century

209 A LANCE REST, gilt, of the first half of the 16th century

210 A LANCE REST, folding, of the middle of the 16th century

211 A LANCE-HEAD, for a horseman's lance, Italian, of the beginning of the 15th century ; another, of the middle of the 15th century, with armourer's marks, also Italian ; and a third of the 16th century, with an armourer's mark 3

212 A TILTING LANCE, with head and vamplate with faceted edge, of the begining of the 16th century

Vide Illustration

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No. 205.

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No. 206.

213 THE CROSS-BOW OF ULRICH V., Count of Wurtemberg—*date* 1460

The bow is of the type usually known as a horn bow, but its true construction has been described and illustrated in a paper on the history and construction of this piece, read at the Society of Antiquaries, which will be published in the forthcoming volume of *Archæologia, vol. liii., part* 2. The iron trigger is partly coated with brass, and the stock is of light-coloured wood, decorated with an incised pattern filled with black cement, and also with ornaments inlaid in black horn. Besides this, there are inlaid plaques of sculptured ivory.

Near the bow is St. Michael with sword and scales in a Gothic niche, at the trigger is a scroll inscribed with Hebrew characters. On the dexter side are the arms of Wurtemburg, with helm and crest and a zig-zag scroll incribed in Gothic character " Gloria in excelsis Deo, Et in terra pax hominibus bone voluntatis, Laudamus te, Benedicimus te, 1460."

On the sinister side are the arms of Savoy, and an interwoven scroll inscribed with a short hymn to the Virgin " O Maria graciosa, Die mr generosa, Diga laude gloriosa, Sis pro nobis speciosa. MCCCCLX.

Beneath each scroll is the figure of a man raising his hat.

This piece was found, with other arms, by Count Pourtales Georgier in the roof of his Castle of Gorgier, near Grandson, on the Lake of Neuchâtel. In the year 1460, the arms of Wurtemburg and Savoy were united in the persons of Ulrich V. the Well-beloved, Count of Wurtemburg, and his third wife Margaret, daughter of Amadeus VIII., first Duke of Savoy, and widow of Louis IV. of Bavaria, Elector Palatine. This cross-bow therefore, bearing arms personal to Ulrich V., was in all probability his own weapon.

214 TEN CROSS-BOW BOLTS, of rare and varied forms, mostly from the Meyrick Collection. Amongst them is the whistling bolt, a quarrel marked B.L. 1602 on its head, and *engraved in Skelton's 'Meyrick,' plate* 94

215 TEN CROSS-BOW BOLTS, of rare and varied forms—*mostly from the Meyrick Collection*

216 A MITON GAUNTLET, for the right hand, with a long cuff for tilting—*French, date* 1550

217 AN ITALIAN DUELLING GAUNTLET, for the left hand, with a long straight cuff. These gauntlets, called *guanti di presa* by Italian writers of the 16th century, served to parry a thrust or to seize an adversary's blade without danger, as they were sometimes lined with mail

From the Meyrick Collection
Skelton's 'Meyrick,' plate 79, *No.* 2

218 An Italian Left-handed Duelling Gauntlet, of the second half of the 16th century; and another of the same epoch and country, of blackened steel 2

219 Mail Lining of a Left-handed Duelling Gauntlet, of fine close-riveted links. This was for the inside of a leather *guante di presa*, and intended for seizing the adversary's blade without risk

220 A Rare Italian Breast-plate and Back-plate, with salient ridges round the apertures for the neck and arms, which have an engraved and gilt decoration. The back-plate is hinged at one side to the breast-plate. Milanese work of about 1475

221 A Milanese Breast-plate, of about the same date and form as the last, and having the mark of the Negrolis of Milan of the 15th century, the inverted cross keys, on its upper edge

222 A Milanese Breast-plate, of globose form, with its skirt. The decoration consists of highly raised ridges, after the manner of flutings, and the piece has been engraved but the engraving is rubbed—*date about* 1515

223 A Breast-plate, of very globose form and small waisted, with salient ridges at the neck and arms. Italian of 1490 to 1500

224 A VERY FINE SPANISH CHANFRON, of the first half of the 16th century, richly decorated with engraving, gilding and raised work. The arms on the escutcheon are those of the family of Euriquez de Rivera, of the Casa de Pilatus, at Seville

225 A Spanish Tilting Bevor, decorated with bands of engraving and gilding; and a very rare crest-piece or *Escofia*, belonging to the same helmet and similarly decorated—*date about* 1540

226 A Spanish Bufa, or reinforcing piece, for the left shoulder for tilting. It has a high neck-guard—*date about* 1560

227 A RARE ITALIAN SALLAD, of classic form, or Barbuta, of the middle of the 15th century. It bears the mark of the Missaglias of Milan, the greatest armourers of that epoch

From the Seilliere Collection, Paris

228 An Italian Sallad, of classic form, with slight projections for the ears, with an armourer's mark, two stars—*date about* 1460

From the Fortuny Collection, Rome

Archæological Journal, vol. 37, "*Helmets and Mail,*" *fig.* 15

229 A Visor, of an Italian sallad, of the second half of the 15th century

230 A RARE GERMAN SALLAD, of the 15th century, with movable visor and its original lining and chin-straps. It is of fine form and identical with those worn by the Numerburg patricians Stephen and Lucas Baumgartner, in their portraits by Albert Durer, in the old Pinacothek at Munich

This piece, like similar ones at the Tower and in the Imperial Collection at Vienna, was probably originally painted, and was therefore left rough from the hammer when made. It has been described and illustrated by the late William Burgess, F.S.A., in *the Archæological Journal, vol.* 37, *p.* 180, *also in* "*Helmets and Mail,*" *fig.* 24.

231 An Italian Armet, of exceedingly rare and early form, with brass staples for a camail, after the fashion of bassinets of the 14th century. This is the earliest form of armet, and it is particularly curious as having its armourer's mark LIONARDO stamped on it in full, with his mark L. It dates from 1440–50

Archæological Journal, vol. 37, "*Helmets and Mail,*" *fig.* 32

232 A Maximilian Helmet, of the beginning of the 16th century, with the Nuremberg mark. It has what is known as a bellows visor, and is of fine form.

233 An Italian Armet, of the second half of the 15th century, bearing the same armourer's marks which are on the suit of armour of Roberto di San Severino, Count of Gajazzo, in the Imperial Collection at Vienna, G. I. S. twice repeated and a crowned S. That suit also bears marks showing it to be the work of Tomaso Missaglia, of Milan, by whom no doubt this armet was made

234 A FINE FLUTED MAXIMILIAN HELMET, bearing the Nuremberg mark, and an arsenal mark. It has a visor of the bellows type

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Archæologcial Journal, vol. 37, "*Helmets and Mail,*" *fig.* 44

120 235 AN ITALIAN ARMET, with its roundel, of very fine form, of the second half of the 15th century

236 A VISOR, of a Maximilian armet of the beginning of the 16th century, embossed in the form of a grotesque face with mustachioes

115 237 AN ITALIAN ARMET, with its roundel, of very fine form, of the second half of the 15th century

110 238 A MAXIMILIAN HELMET, of Augsburg make, with salient visor, fluted and partly decorated with engraved bands of floral design. The vertical flutings at the sides and the fluting on the visor and chin-piece are very uncommon features—*date about* 1520

140 239 A MAXIMILIAN HELMET, of Augsburg make, fluted at the back, and decorated with engraving of floral design—*date about* 1510

1600 240 A CAP-À-PIE SUIT OF FLUTED ARMOUR, of the Maximilian epoch

This superb suit, one of the finest fluted suits in Europe, is complete in every respect, and, what is rare in these suits of armour, *absolutely without restoration of any kind.* It also presents several features of peculiar interest, as the semi-gothic breast-plate, formed of two pieces and decorated with graceful openwork tracery, after the fashion of German armour of the 15th century, and the splinted defence for the inside of the arms, which shows that the suit was intended for combat on foot, as well as for use on horseback. When used on foot, the large heart-shaped wings of the elbow-pieces could be removed, as there are smaller wings beneath them. The pass-guards or neck-guards are uncommonly large, and the helmet, which opens down the chin and is rimmed on to the gorget, is of the finest form. Indeed, the whole suit is exceedingly knightly in character. It is of Nuremberg make, and bears on several of its pieces the mark of its maker, the letters L. B. surmounted by a demi lion.

From the Armoury of Lord Stafford

Tudor Exhibition, No. 578

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